2: Covarrubias R-5 (1930-1933) 1938
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tain side of the house. The *metén* was a small building on a platform of bricks or sandstone, with a thick roof of thatch supported by eight posts and surrounded by four walls. There were no windows in the *metén* and the only light came through the narrow door. When one's eyes grew accustomed to the darkness inside, one could see the only furniture, the two beds, one on either side of the door. In more elaborate homes the platform of the *metén* extends into a front porch with additional beds. In Den Pasar, where modernism is rampant, many a front porch is embellished with framed photographs of relatives, made by the local Chinese photographer. By the door of Gedog's *metén* hung a picture of him with his wife and children in ceremonial clothes, violently coloured with anilines, sitting dignified and stiff against a background of stormy clouds, draperies, columns, and balustrades. The generous photographer had added all sorts of extra jewellery with little dabs of gold paint. I have seen the most amazing objects hanging in the porches of Balinese homes: dried lobsters, painted plates representing the snow-covered Alps, Chinese paintings on glass, old electric bulbs filled with water, aquatic plants growing out of them, postal cards of New York skyscrapers, and so forth; objects prized as exotic, rare things, as we prize their discarded textiles and moth-eaten carvings. In one house we found a picture of Queen Wilhelmina; we asked who she was and the quick reply came: "Oh! *itu gouvermen* — That is the Government." The *metén* is the sanctuary of the home; here heirlooms are kept and the family's capital is often buried in the earth floor under the bed. Normally the heads of the family sleep in the *metén*, but being the only building in which privacy can be secured, they relinquish it to newly-weds or to unmarried girls who need protection. They shut themselves into it at night, but otherwise the entire life of the household is spent outdoors on the porch or in the surrounding open pavilions, each provided with beds for other members of the family.

The other three sides of Gedog's courtyard were occupied by three open pavilions; on the left was the *balé tiang sanga*, the